THE METROPOLITAN MUSEUM OF ART
3 0620 00440736 6

119.8 T21
1932-34

THE METROPOLITAN MUSEUM
OF ART
THE LIBRARY

PURCHASED WITH INCOME FROM
THE JACOB S. ROGERS FUND

78880

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00jcmo_13

Jeremiah J. Kennedy, Esq.

SALE NUMBER 312

THE ESTATE OF THE LATE

JEREMIAH J. KENNEDY

BROOKLYN, N. Y.

PART I

ETCHINGS DRY POINTS

Artists' Signed Proofs

CAMERON	WHISTLER	PENNELL
HADEN	FITTON	HAIG
BRANGWYN	LUMSDEN	WEBSTER

AND OTHERS

Unrestricted Public Sale

THURSDAY EVENING, OCT. 26, AT 8.15 O'CLOCK

Exhibition Monday, Tuesday, Wednesday, October 23-25, 9-5 P. M.
Thursday, October 26, 9-3.

THE NEW GALLERIES OF

J. C. MORGENTHAU & CO., INC.

23 WEST 47TH STREET NEW YORK CITY

TELEPHONE BRYANT 9-6956

1933

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. All sales are to be unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer*, and *thereafter the property is at the buyer's risk*, and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. All goods are sold "as is" without recourse and are not subject to return.
9. Purchases if requested, will be forward at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of
J. C. MORGENTHAU & CO., INC.
23 WEST 47TH ST., NEW YORK CITY
Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

FOREWORD

THE J. J. KENNEDY COLLECTION

Signed Proof Etchings.

Part I.

Dr. Johnson once wrote of a friend: "Not a day passes in which I have not some advantage from his friendship," and such comment must many times unconsciously have risen to the minds of the men in daily association with Mr. Kennedy. Modest in the range of his attainments, retiring in disposition, of easy fortune, and a sure instinct for selection, there was never any display of his real knowledge of his Collection. But he applied the same standard of discrimination in the selection of a print that he used in the selection of the media of his profession of engineering.

As a Civil Engineer, (and Mr. Kennedy was closely in touch from 1894 on with all engineering activities and technical advancements), he was a member of the Engineers, Bankers and Lotos Clubs, and of every important scientific and engineering body in America, associated with such men as Thomas A. Edison, Russell Thayer, J. G. White, and others: One of his most important activities being the Underground Pneumatic Mail-tube Systems of New York, Boston, Chicago, etc.

It is therefore easy to understand that the architectural etching should have had for him the greatest appeal: that he should have acquired the beautiful Venetian House of "*Joannis Darius*" of David Cameron, and others of his etchings and dry-points marked by faultless taste and discrimination: the fine "*Rose Window*" of Notre Dame of Hedley Fitton, who has developed the architectural theme to almost poetic beauty, and whose series of Mediaeval Bridges, *Pont St. Etienne, Pont d'Avignon, Ponte Vecchio,* his Old World Streets and ancient buildings of Italy, of England, of Scotland, of France, found in the Kennedy portfolios have not only practically covered the list of Dunthorne but comprise nearly all of Fitton's work down to 1928; the pathetic "*Veille aux Loques*" of Whistler, an artist thoroughly cosmopolitan and of extreme originality; the work of Joseph Pennell interested not alone, like Mr. Kennedy himself, in industrial subjects, but in such architectural beauties as *Waterloo Bridge, St. Paul's Fleet Street* and *Westminster Abbey;* and of Axel Haig the earnest and ever-industrious, practically all of whose finest plates—including "*Burgos,*" "*The Portals of Rheims,*" "*Toledo,*" "*Chartres*" and "*Cefalu,*" "*Ulm*" and "*Mont St. Michel*" are to be found in the collection.

The fine artist's signed proofs, trial proofs, and early states range from the work of Brangwyn, distinguished by impressive size and feeling, to the delicate and distinctive purity of line in the etchings of Ernest Lumsden and Herman Webster.

In offering these signed proofs for public sale, it is pleasant to think that they will go from one "true collector's" cabinet to that of another; that they will not be taken out of their proper use and natural environment, but will go to other hands that will cherish and other eyes that will enjoy their "soft irregularities that run to rarities of beauty."

The impressions were selected by Mr. Kennedy with such care that it has been considered unnecessary to repeat continually "fine condition", "collector's condition", etc.

Lenore Y. Turnbull.

ILLUSTRATIONS

AFFLECK:	Rose Window: Notre Dame ———	No. 10
BRANGWYN:	Notre Dame D'Eu: Normandy ———	28
CAMERON:	Amboise: *Trial proof* ———	30
	Doorway of the Mosque ———	31
	House of Joannis Darius, Venice ———	29
FITTON:	Aisles of Chartres: *Trial proof* ———	51
	Horse Guards: London ———	72
	Le Pont d'Avignon ———	91
	Pont St. Etienne: Limoges ———	90
	Royal Music Hall: London. *Lithograph* ———	80
	Rose Window: Notre Dame ———	64
HADEN:	The Boat House: *Second state* ———	102
	Dusty Millers ———	103
HAIG:	Burgos Cathedral: Interior ———	116
	The Portals of Rheims ———	137
	Toledo: *Presentation proof to Goulding* ———	127
PENNELL:	St. Paul's Fleet Street. *Trial proof* ———	160
	Number 230, Strand ———	167
	Waterloo Bridge and Somerset House ———	163
	Westminster Abbey: West front ———	161
SPARKS:	Westminster: the North Porch ———	168
WHISTLER:	Adam and Eve Tavern ———	191
	La Veille aux Loques ———	190
PORTRAIT:	Jeremiah J. Kennedy, Collector: ———	Frontispiece

ETCHINGS DRY POINTS

The Collection of the Late

JEREMIAH J. KENNEDY

Brooklyn, N. Y.

PART I.

ANDREW F. AFFLECK: British, contemporary

1 CASTELLO SAN ANGELO, ROME. Original etching.
Artist's signed proof on Whatman paper.

The print is rare, the edition limited to 40 impressions only.

2 CATHEDRAL PORCH, SIENA. Original etching.
Artist's signed proof of this important plate, *considered by connoisseurs as one of his finest.*

***The edition limited to 40 impressions only.**

3 EDINBURGH CASTLE. Original etching.
Artist's signed proof not too heavily printed. One of Affleck's most important plates.

4 LINLITHGOW PALACE. Original etching.
Artist's signed proof of this poetic and beautiful plate. Only 105 impressions were made.

***The Palace seen from the Loch and shadowed in its still water.**

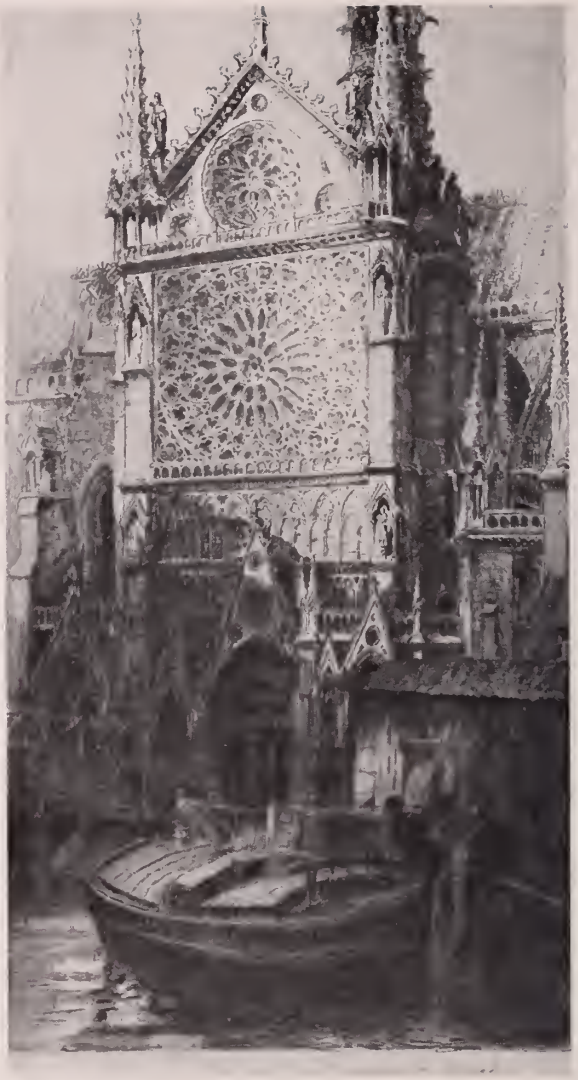
5 LOCHES. Original etching of the Entrance.
Artist's signed proof. Only 105 impressions.

6 OLD DOORWAY, DINARD. Original etching.
Signed artist's proof; an arch through which is seen a narrow street of mediaeval buildings.

7 OLD WINDMILL. Original etching, 11x6.
Signed artist's proof, on Large Paper.

8 ORVIETO. Original etching. No. 6. 13x10.
Artist's signed proof. Beautiful example of the picturesque Italian Hill town.

9 OLD WELL, SAN GIMIGNANO. Original etching.
Artist's signed proof.



No. 10. *The Rose Window, Notre Dame.*

10 THE ROSE WINDOW: NOTRE DAME. Original etching. Seen in Western glow, from the River. Artist's signed proof.

15.-

***Only 60 impressions and the plate destroyed.** Considered one of his three finest plates; Sir Frederick Wedmore gave great praise to this plate in which Affleck has enhanced the delicate tracery of the window by the great boat moored in the shadow below.

JOHNSTONE BAIRD: Contemporary

11 The Shot Tower: Wharf and boats. Original etching.
Artist's signed proof on thin soft Japan paper.

MARIUS A. J. BAUER: Dutch, Contemporary

12 Entrance to a Mosque in British India. Original etching, large folio.
Signed artist's proof, limited to 100 impressions, on thick soft untrimmed Japan paper.

EUGENE BEJOT: French, Contemporary

13 Le Canal St. Martin. Paris 1910. Original etching.
Very fine impression of this signed artist's proof, printed on paper specially prepared for him with his name as watermark.

CHARLES BIRD

14 Chapel of St. George. Windsor Castle. Dated 1905.
Original etching.
Signed artist's proof on Japan paper.

FRANK BRANGWYN: English, Contemporary

Examples of the Powerful Work of this Distinguished Artist.

15 Church of St. Nicholas, Paris. Original etching. G. 218.
Artist's signed proof. 1913.

Only 104 were issued.

16 Abbey St. Leonard: L'Ile Blanchard. Original etching. G. 215.
A drunken carouse at the foot of these noble ruins, whose splendid arches and columns rise to the top of the large plate.
Signed artist's proof. 1913.

17 Castella Della Ziza. Original etching. G. 30.
Peasants dancing in the foreground under the trees, a few spectators on the little balcony high up on the Castle Walls.
Signed artist's proof. 1904.

*A Pleasure House built by William II (1166-1189). **One of the rarest and most desirable of Brangwyn's etchings.**

18 Santa Maria Della Salute, Venice. Original etching. G. 118.
The large plate without a view of the Lagoon; a procession seen leaving the Church.
Signed artist's proof. 1907.

19 St. Peter's, of the Exchange, Genoa. Original etching. G. 216.
The Cathedral of the city of Columbus.
Very fine signed artist's proof.
9.-
***Etched on the spot and only 150 impressions made in 1913.**

20 Breaking Up of the Duncan. Original etching. *Gaunt No.* 193.
The great hulk lies well in the foreground.
Signed artist's proof. 1912.
8.-
***125 impressions only, and the plate destroyed.**

21 The Old Bridge at Albi. Original etching. G. 235.
Undoubtedly one of the finest examples of the artist.
Signed artist's proof, 1916, before the plate was cut.
21.-
Plate destroyed, after 125 impressions.

22 Bridge: Barnard Castle. Original etching & Aquatint. G. 56.
Old stone bridge and arches in drypoint, etching and aquatint.
Signed artist's proof. 1905.
9.-
Plate destroyed.

23 London Bridge No. 2. Original etching. G. No. 7.
Fishmonger's Hall and a large steamer are shown.
Signed artist's proof, plate destroyed. 1903.
9.-

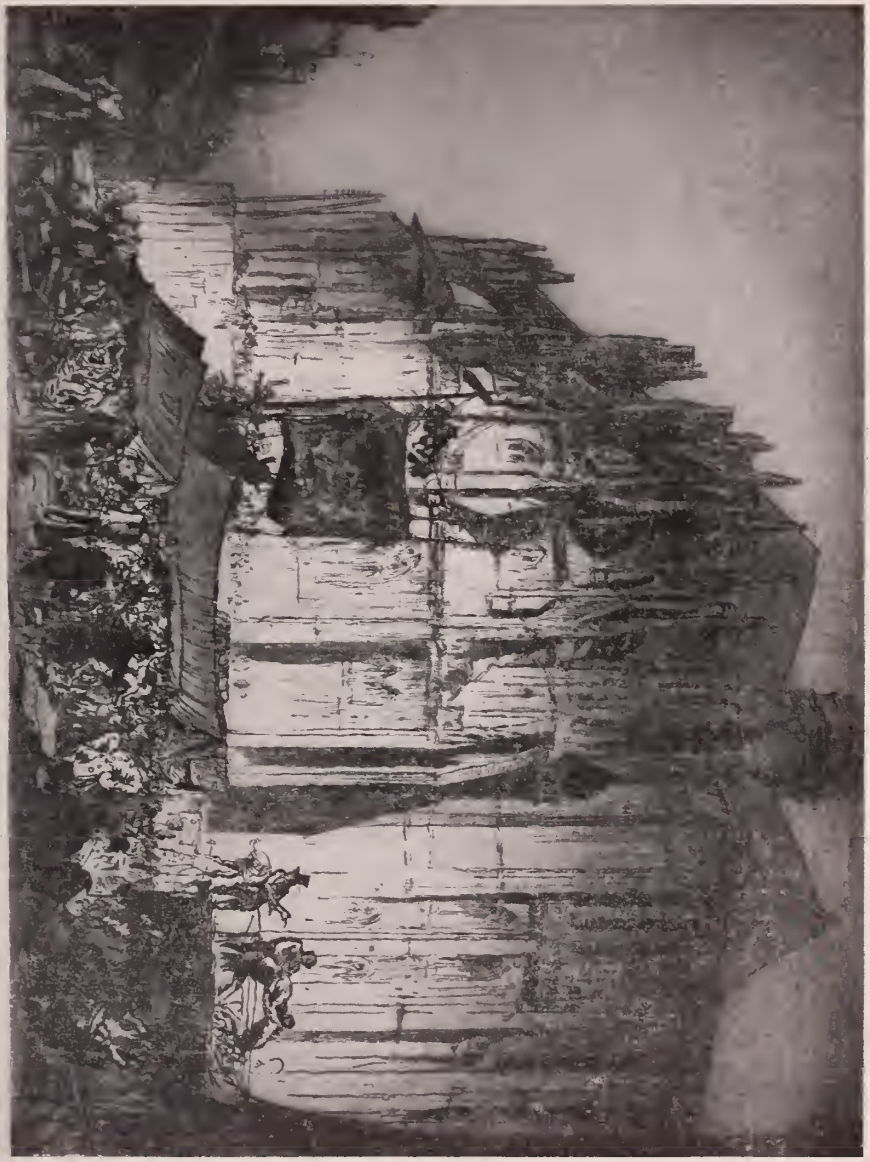
24 Bridge at Toledo. Original etching. G. 298.
Very fine.
Signed artist's proof. 1924.
10.-

25 Bridge Valentre at Cahors. Original etching. G. 178.
Three tall trees to right break this beautiful arch with its square tower.
Signed artist's proof. 1911.
12.50
Plate destroyed.

26 Old Mill, Dixmude. Original etching. G. 123.
A ragged tree and low buildings to left; at the right centre the old mill rises against a dark sky.
Signed artist's proof. 1908.
17.-
VERY RARE. Only 100 impressions were issued and the plate destroyed.

27 The Nativity. No. 1. Original etching. G. 199.
A simple Rembrandt-like conception of this great scene.
Signed artist's proof. 1912. The plate is destroyed.
4.-

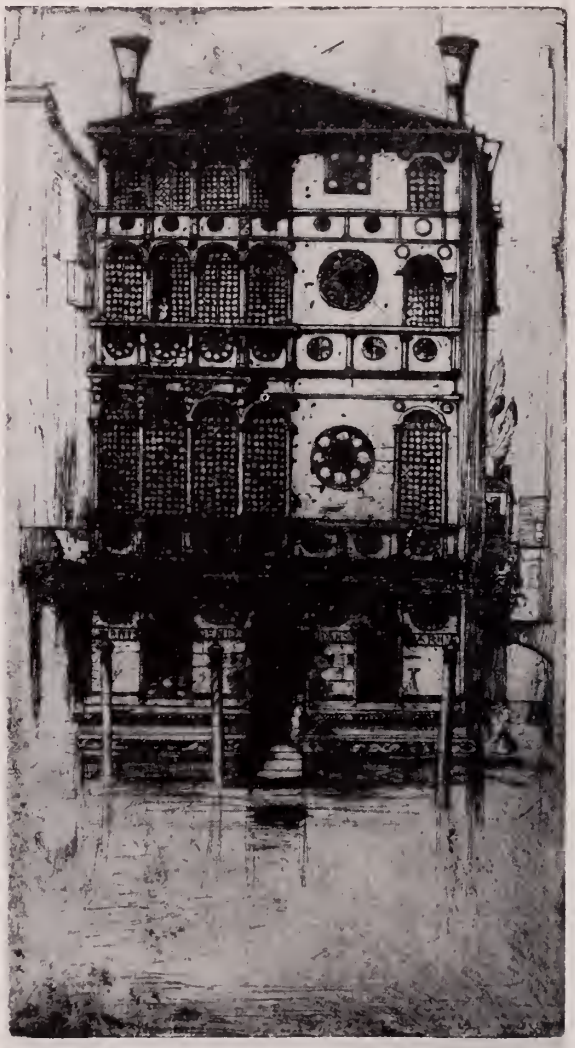
28 Church of Notre Dame D'Eu, Normandy. Original etching. G. 143.
A splendid Architectural example.
Signed artist's proof, first state before removal of lines and lanterns.
14.-
The Plate is destroyed. [Illustrated page 11.]



No. 28. Brangwyn. *Notre Dame d'Eu.*

SIR DAVID Y. CAMERON: British, Contemporary

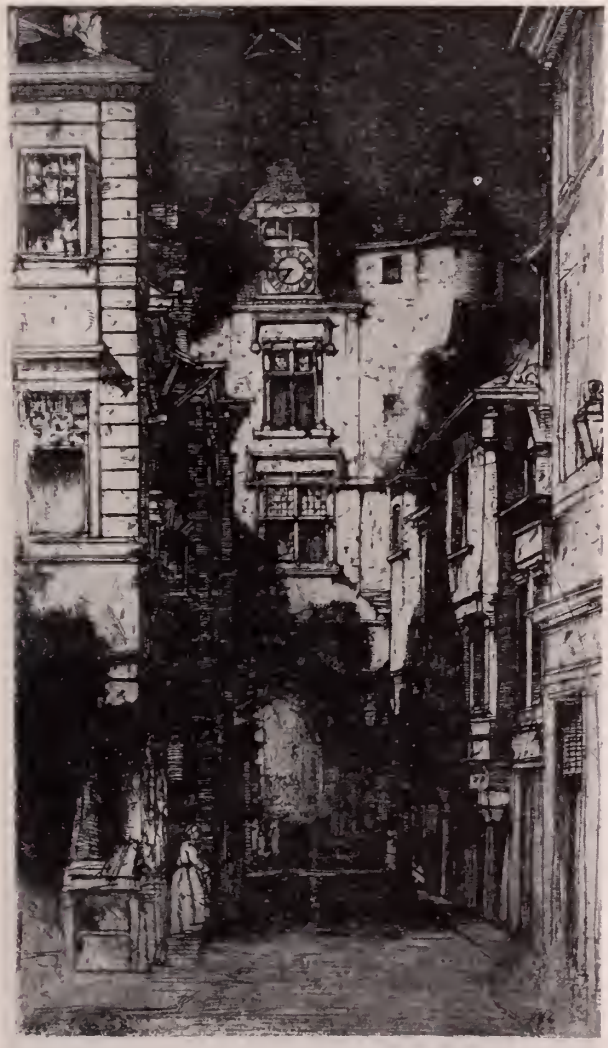
Cameron . . . . is equally at home in pure landscape, views of buildings or shipping, interiors or portraits."—*Fr. Keppel.*



No. 29. CAMERON: *Joannis Darius.*

29 JOANNIS DARIUS: VENICE. Etching and Drypoint. Rinder 309. "One of the plates we advise collectors to seek":—*Salaman.* Artist's signed proof on fine paper. Done in 1900.

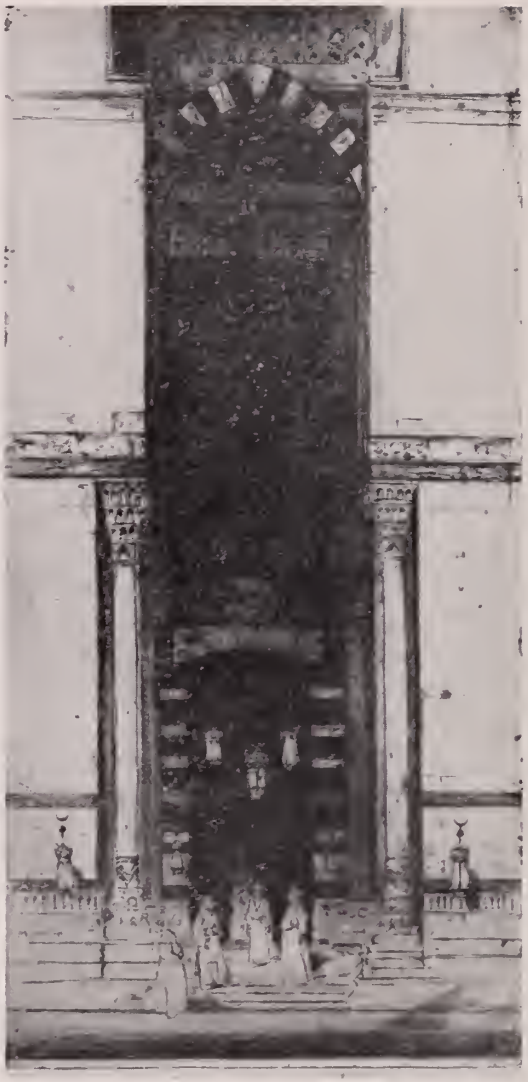
***Reproduced in Hind: "Set, as it were, with jewel casements."** [Illustrated.]



No. 30. CAMERON. *Amboise.*

30 AMBOISE. Original etching. R. 352.
The Clock Tower over the Archway. Done in 1903.

***Trial Proof of the first state, Signed. "Trial proof . . . . . Two proofs of this 1st state"** written on by Cameron.
[Illustrated.]



No. 31. CAMERON: *Doorway of the Mosque.*

31 DOORWAY OF THE MOSQUE. Original etching and drypoint. R. 413. 1910.
Artist's signed proof of this tall narrow plate.

90/

***Done in 1910. Only 12 proofs were issued on fine old paper.**

[Illustrated.]

32 Old Beauvais. Original etching. R. 412.
Beautiful signed proof of this gabled-roof corner-building of early French architecture. 1910.

*VERY RARE. Only 39 impressions from the plate.

33 Chartres. Original etching. R. 327.
Artist's signed proof, 1902. Looking out from this splendid Mediaeval doorway with its carved stone figures.

*VERY FINE: Reproduced in Rinder. An Etching touched with dry point.

34 John Knox House. Edinburgh. Original etching and dry point. R. 368.
Artist's signed proof on fine old paper.

*Reproduced in Hind. Date 1905.

35 Old Laroche. Original etching. 1904. R. 393.
A village corner.
Artist's signed proof on thin Japan paper. 1907.

*No. 7 of the Belgian set. Only about 50 proofs were made.

36 Old Houses St. John's St. Stirling. Original etching. R. 148.
ONE OF FOUR PROOFS ONLY OF THE FIRST STATE; so written on (with the title) by Cameron and SIGNED AS WELL.
Printed on old watermarked paper. Date 1892.

37 The Peaks of Arran. Original etching and dry point. R. 436.
ARTIST'S SIGNED PROOF OF THE FIRST STATE, *with "(3)" pencilled in the corner by Cameron.*
From the "Clyde Set," 1890.

*Before the plate was reduced. Reproduced in Hind.

GEORGE W. CHANDLER: American, Contemporary

Three Beautiful Proofs From the French Series.

38 Le Dejeuner (Cab horses). Original etching. 1907.
Artist's signed proof and with title written on by him. Limited issue on thin soft Japan paper.

39 Le Pont Neuf (The oblong plate 9x12.)
Artist's signed proof.

40 Rouen: La Rue De La Grosse Horloge.
Looking through to the old tower.
Artist's signed proof.

BERNARD EYRE. A. R. E. Contemporary

41 Early Morning. Original etching.
Signed artist's proof on thin Japan paper.

42 Sunset: Bideford. Original etching.
Signed artist's proof on thin Japan paper.

43 Tallylyn Wales: Original etching.
Signed artist's proof of this beautiful little print, on thin Japan paper.

FRED A. FARRELL

44 Stirling Town, Sunset. Original etching and dry point.
Beautiful signed proof on soft paper, only 75 impressions.

HEDLEY FITTON: English, Contemporary

Excelling in Poetical Architectural and Historical Motifs.
Specially Selected Impressions of the Finest Quality.
Including an Extremely Rare Fitton Lithograph No. 80.

45 Advocates Close: Edinburgh. Original etching. Dunthorne No. [later than Dunthorne's book.]
Artist's signed proof. Dated 1912.

46 Bargate, Southampton. Original etching. D. 7.
The Massive towered gate through which a pointed arch has been cut.
Artist's signed proof, plate destroyed.

VERY SCARCE, only 100 impressions.

47 Borgo San Jacopo: Florence. Original etching. D. 19.
Thirteenth Century Florence, the fine old towers of the Left Bank.
Artist's signed Proof. Only 100 issued.

48 Barge Builders: Limehouse. Original etching. D. 8.
Artist's signed proof. Limited to 100 impressions and the plate destroyed.

49 Canongate: Tolbooth, Edinburgh. Original etching. D. [later.]
Artist's signed proof, printed in 1919.

50 Casino De Nobili: Siena. Original etching. D. [later.]
Artist's signed proof. A series of beautiful arches and sculptured Saints.

No. 51, Fitton. *The Aisles of Chartres.*

51 The Aisles of Chartres. Original etching. D. [later.]
EARLY TRIAL PROOF SIGNED BY FITTON, before the Prayer Book on the pulpit to the left.

***One of the finest of Fitton's large folios. The plate is destroyed.**

Fitton: Continued

52 The Aisles of Chartres. The same.
The great height of the French Gothic of this period is admirably rendered.
Signed proof of the published state. Limited issue.

53 The Aisles of Chartres. The same.
An impression from the destroyed plate.

54 Chateau Des Comtes: Ghent. Original etching. D. [later.]
A superb printing of Fitton's best period. Almost square in form.
Signed artist's proof. Only 150 impressions, in 1916.

55 The Chantry of Cardinal Beaufort: Winchester. Original etching. D. [later.]
Artist's signed proof. Very beautiful impression on thick paper.

56 Dumfries: Bridge House. Original etching. D. [later.]
Signed artist's proof, not too large.

57 Flower Market: Florence. Original etching. D. 5.
Signed artist's proof, only 100 impressions. The Plate is destroyed.

58 Founder's Tomb, Winchester Cathedral. Original etching. D. 17.
The only state of this fine example.
Artist's signed proof, limited to 100 impressions.

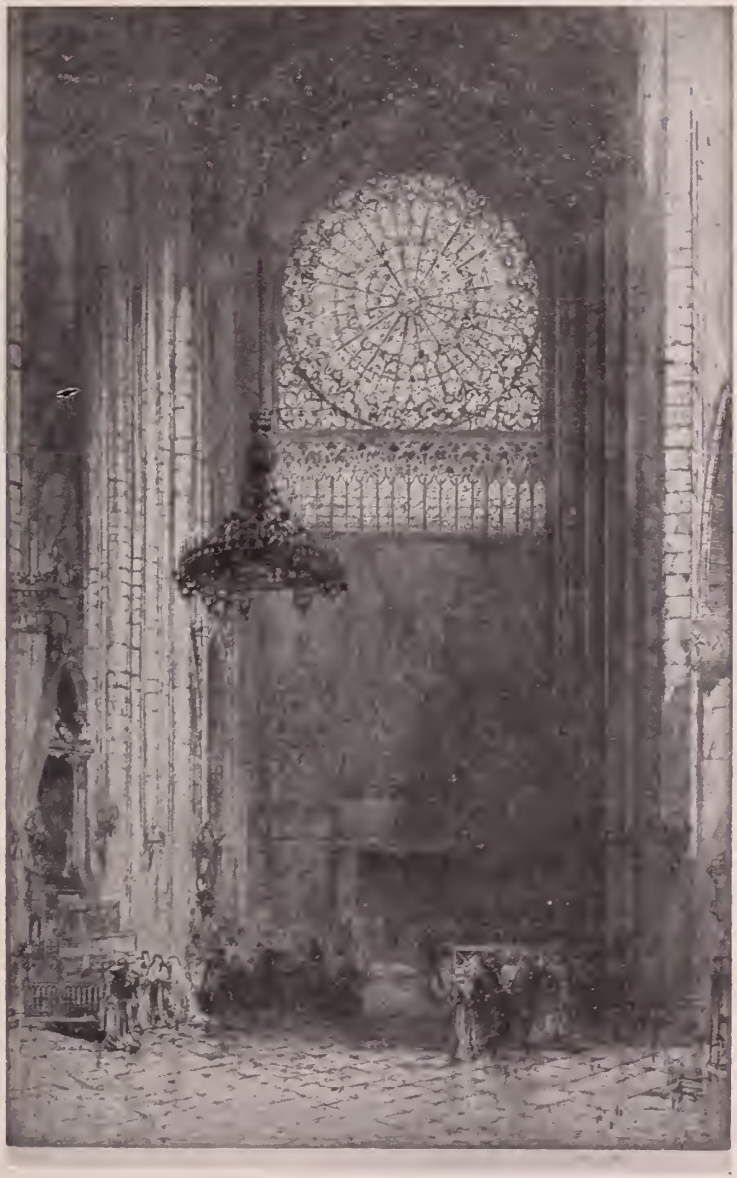
59 Genoa: City Gateway. Original etching. D. [later.]
Richly printed, admirably suited to the stately old Italian architecture.
Artist's signed proof.

60 Old College Gateway: Glasgow University. Original etching. D. 27.
Fine impression on soft untrimmed Japan paper.
Artist's signed proof. *The plate is destroyed.*

61 The Loggia: Florence. Original etching. D. [later.]
Artist's signed proof. Published in 1917.

62 The Monument: London. Original etching. D. 4.
Edition limited to 100 impressions. Plate destroyed.
Artist's signed proof, on Whatman paper.
*Built by Christopher Wren, begun in 1671, in commemoration of the Great Fire which ran from Pudding Hill to Pye Lane.

63 Notre Dame: Bourges. Original etching. D. [later.]
Artist's signed proof, with etched "C" in a circle.



No. 64. Fitton: *Rose Window, Notre Dame.*

64 The Rose Window : Notre Dame, Paris. D. 28.
Artist's signed proof. Collector's condition.

355.1

***VERY RARE: considered the masterpiece of the artist. A MAGNIFICENT SIGNED PROOF.**

65 Porta Del Campo, St. Zaccaria: Venice. Original etching. D. 22.
Where the Doges of Venice, from 837 to 1172 A. D. were buried.
Artist's signed proof. On Whatman paper.

VERY RARE; Only 50 impressions were taken; and the plate destroyed.

66 Pulteney Bridge: Bath. Original etching. 1909. D. 10.
Built by Robert, the most famous of the four Adam Brothers (1728-1792) to connect the estates of Wm. Pulteney, Earl of Bath, on the East side of the Avon, with the city.
ARTIST'S SIGNED PROOF.

Plate destroyed.

67 Roslyn Chapel: Near Edinburgh. Original etching. 1911. D. 36.
Known as the best example of decorated Gothic in Scotland; the S. E. Pillar is the famous "Prentice pillar" the subject of such envy on the part of the Master Mason that he killed the sculptor of these delicate wreaths of stone flowers and foliage.
ARTIST'S SIGNED PROOF.

The plate is destroyed.

68 Rue Barbette: Paris. Original etching. D. 26.
Here stood the Hotel Barbette, where in 1407, the Duke of Orleans was treacherously murdered coming from supper with Isabella of Bavaria, Queen of Charles VI.
Artist's signed proof.

The plate is destroyed.

69 Rue Pirouette: Paris. Original etching. 1903. D. 1.
Now vanished like much of the Old Paris, an inspiration alike to Meryon and the later etchers.
Artist's signed proof.

The plate is destroyed.

70 Rue St. Romain: Rouen. No. 1. Original etching. D. 21.
Here may be seen the turrets of the Archbishop's Palace, where in 1431, the death warrant of Joan of Arc was pronounced.
Artist's signed proof. 1908.

***Fitton's first etching of this street. Only 100 impressions. An upright 17x10½".**

71 Rue St. Romain: Rouen. No. 2. Original etching. D. [later.]
A view of this street so closely associated with Joan of Arc on an oblong plate, 12x13".
Artist's signed proof.

No. 72. Fitton: *The Horse Guards, London.*

72 Horse Guards: London. Original Etching. D. 9.
This view of Whitehall is one of Fitton's finest London series.
Artist's signed proof.

Only 100 impressions. **VERY RARE.**

[Illustrated.]

73 The House of Columbus: Genoa. Original etching. D. [later.]
Artist's signed proof, published in 1922.

74 John Knox' House: Edinburgh. Original etching. D. 25.
Beautifully printed on Whatman Paper.
ARTIST'S SIGNED PROOF OF ONE OF THE FINEST SUBJECTS.

*Knox lived here until his death in 1572. **Plate destroyed.**

75 St. Andrew's Castle in the Kingdom of Fife. Original etching. D. 35.
Associated with Robert Bruce, John Knox, etc.
9.- Artist's Signed Proof on fine Japan paper, 1911. Plate destroyed.

*Only 150 plates were issued. (50 of which were taken by the Golf Club at St. Andrews.)
"The intention was to publish 350, but the plate was broken on the 150th print. Mr. J. C. McGuire tells me he was in London the day the plate was broken and heard of it, so he bought as many of these prints as he could find."
—*Diary of Edward Turnbull.*

76 St. Bartholomew's the Great: Smithfield. Original etching. D. 24.
10.- The only example of early Thirteenth Century work still remaining in London. Richard II and Wat Tyler met here in 1381, and here all public executions took place (before Tyburn)
Artist's Signed Proof. 1909. Plate destroyed.

***The early issue before the plate was reduced.**

77 St. Etienne: Beauvais Original etching. D. 30.
Built in the 12th Century, the great Gothic Tower here shown was added in 1598.
12.- ARTIST'S SIGNED PROOF.

Plate destroyed.

78 St. Etienne Du Mont: Paris. Original etching. D. [later.]
Racine is buried here, and finally the remains of Ste Genevieve, to whose tomb thousands make an annual pilgrimage. Interior
23.- showing the unique architecture of galleries with carved and pierced balustrades carried round the great columns.
Signed Artist's Proof. 1920.

***RARE TRIAL PROOF, with the bag on the floor near the seated woman.**

79 St. Etienne Du Mont.
Signed artist's proof of the published state of the same. Long folio.
35.-

No. 80. Fitton: Lithograph: *Royal Music Hall.*

AN EXCESSIVELY SCARCE LITHOGRAPH.

80 Royal Music Hall: London. Original Lithograph. 1906. A Night Scene; the Music Hall faces the spectator. Artist's signed proof. 16x12.

30 / **EXCESSIVELY RARE. Only 20 impressions were taken.**

[Illustrated.]

81 The Pantheon: Rome. Original etching. D. [later.]
With the beautiful Dolphin Fountain to left.
Artist's signed proof.

82 Piazza S. S. Giovanni E Paola: Venice. Original etching.
The Equestrian statue, the ancient carved fountain; the bridge and steps leading down to the Canal.
ARTIST'S SIGNED PROOF.

83 Pont Marie: Paris. Original etching. D. [later.]
Artist's signed proof. 1922.

84 Ponte Vecchio: Florence. Original etching. D. 23.
The oldest and most picturesque bridge in the city built in 1362.
Signed artist's proof.

ONLY 100 IMPRESSIONS TAKEN.

85 Church of S. Merri: Paris. Original etching. D. 20.
The great work of Francis I in Flamboyant Gothic, the portal remarkable for the grace of its detail.
Signed artist's proof, richly printed.

Only 150 impressions and the plate destroyed. 1907.

86 St. Ouen Cathedral Church: Rouen. Original etching. Large folio. D. [later.]
Interior: showing magnificent arches and delicate tracery.
Artist's signed proof.

87 Tour De L'Horloge: Tours. Original etching. D. [later.]
A narrow winding street of old French Architecture.
Artist's signed proof. Edition limited to 300 proofs. Done in 1911.

88 The Two Mills. Original etching. D. 6.
Near Rochester, and the coast of Kent. Very early and rare example.
Artist's signed proof.

***ONLY 50 WERE PRINTED AND THE PLATE DESTROYED.**

89 Via Di Capaccio: Florence. Original etching. D. 16.
Artist's signed proof.

Only 100 impressions and the plate destroyed.

No. 90. Fitton: *Pont S. Etienne, Limoges.*

90 Pont S. Etienne: Limoges. Original etching. D. 34. 1910.
A beautifully balanced design, with a long series of arches. Signed artist's proof: plate destroyed.

22.50

*Lovers of Balzac associate this fine etching with one of the finest scenes in his "**Le Cure du Village.**" Early impression with the etched date very clear.

[Illustrated.]

No. 91. Fitton: *Le Pont d'Avignon.*

91 Le Pont D'Avignon. Original etching. D. [later.]
A superb printing of one of the most effective of the French series. This old bridge famous in song and story since Mediaeval times.
Signed artist's proof, with etched signature as well and title "Pont St. Benezet, Avignon". With etched "C" in a circle.

[Illustrated.]

92 St. Giles Cathedral: Edinburgh. Original etching. D. [later.]
Interior View, published in 1916.
Signed artist's proof.

93 S. Hilary, Poitiers. Original etching. D. 33.
Signed artist's proof. Done in 1910.

*Printed lightly to show the exquisite detail of interlacing pillars and arches, in this Eleventh Century Church.

94 Church of S. Jean : Troyes. Original etching. D. [later.]
Signed artist's proof, with etched "C" to right. Dated 1928.

16.-

*Considered by many one of Fitton's finest balanced plates; almost square in form, 15x17, it looks across the corner at the ancient Church with street and surrounding buildings.

95 S. Maclou : Rouen. Original etching. D. 29.
Signed artist's proof. Only 100 impressions and the plate destroyed. 1909.

17.-

*The West front, showing the Five great Arches of this Fifteenth Century Church. **Rare and beautiful.**

96 St. Martin's in the Fields : London. Original etching. 1903. D. 2.
An early and beautiful small plate; one of the artist's gems, of the London series: "Here lies Nell Gwyn and many another immortal".

10.-

Signed artist's proof. Whatman paper. Size 12½x8½.

LIMITED TO 100 impressions on Whatman paper and the plate destroyed.

97 Shrine of Edward the Confessor : Westminster. Original etching. D. 31.
Westminster was originally built by him in the 11th Century. This beautiful Shrine was done by Henry III. The recesses are shown where the sick were laid to be cured during the night.

10.-

Artist's signed proof, 1910.

The plate is destroyed.

98 Strasbourg Cathedral. Original etching, 26x17. D. [later.]
Interior with the Rose Window.
Artist's signed proof.

15.-

99 Theatre of Marcellus : Rome. Original etching. D. [later.]
Dating from the time of Caesar; showing the rounded form and the adjacent streets.

10.-

Artist's signed proof.

100 Church of the Three Kings, S. Emilion : Guyenne. Original etching. D. 32.
A gem of the early French pointed architecture of the Thirteenth Century. Warmly and not too heavily printed.

15.-

Signed artist's proof, 1910.

The plate is destroyed.

LUCIEN GAUTIER: French, Contemporary

101 The Cathedral of Notre Dame.
Signed artist's proof of an original large etching printed in colors in 1907.

8.-

***No. 21, EDITION LIMITED TO 100 IMPRESSIONS.**

SIR F. SEYMOUR HADEN: English 1818-1910

"Of rare endowment and consummate skill"—*Hamerton.*

No. 102. Haden: *The Boat House.*

102 The Boat House (in a Shower.) Original etching. Harrington No. 156.
Signed artist's proof.

12.50

***The second state; rare impression before the plate was cut. One of the very scarce "rain prints" of an English artist.**

[Illustrated.]

No. 103. Haden: *Dusty Millers.*

103 Dusty Millers. Original etching. H. 182.
Signed artist's proof. Rare little plate, with etched signature as well, dated 1877.
11.-
[Illustrated.]

104 The Complete Angler. Original etching. H. 166.
Signed artist's proof on thin Japan paper. Signature also etched on the plate, dated 1877.
7.-

105 Dumdrum River. Original etching. H. 49.
Signed artist's proof. The title "A River's bank" etched on the plate. FIRST STATE of two.
10.-

*Here can be seen Haden's masterly treatment of trees and foliage in a beautiful plate still within reach of the collector.

106 Egham Lock. Original etching. H. 16, (1864).
Signed artist's proof. Collectors will appreciate the fine printing of this plate.
20.-

107 Erith Marshes. Original etching. H. 113. 1865.
Signed artist's proof. An early and rare plate, of 1865. With etched signature also and the title "Marshes opposite Erith".
9.-

AXEL H. HAIG. 1835-1921

A Swedish Etcher Whose Work is Widely Popular.
The Following are Selected Impressions, All Are Signed Proofs. Many of Them Have the Written Title by Haig.

108 Amiens Cathedral: In the Aisles. Original etching. Armstrong. 124.
Artist's signed proof. Rare. Done in 1897, and limited to 250 impressions.

109 Church of St. Francis: Assisi. Original etching. A. 151.
A low vaulted roof, richly frescoed, and one of the finest of the large subjects.
Artist's signed proof.

*Limited issue done in 1903; reproduced in Armstrong.

110 Grim Toledo. Original aquatint. A. 70.
Artist's signed proof, with his pencilled title "*Moonlight, Toledo.*" Folio. 1889.
One of the really great prints of the artist.

VERY RARE. ONLY 100 IMPRESSIONS WERE MADE.

111 Cairo: Arab Students. Original etching. A. 79.
Artist's signed proof. 17x24. 1890.

112 Cefalu Cathedral. Original etching. A. 141.
A little known ancient Norman Cathedral.
Artist's signed proof, large. 1901.

***FROM HAIG'S COLLECTION**, with his pencilled notes; copying the inscription on the Tribunal Arch, etc.

113 Canterbury: the Pilgrim's Aisle. Original etching. A. 109.
Here Chaucer's pilgrims journeyed; and here is seen the stairway leading to "Beckett's Crown," 1220 A. D.
Artist's signed proof. Folio.

*Only 250 impressions on Japan paper. 1894.

114 Burgos: South Aisle Looking West. Original etching. 1910.
Showing the massive reeded pillar and splendid arches.
Artist's signed proof. Very large, 28x19.

115 Burgos: South Aisle. Original etching. 1907.
Looking directly toward the splendid arch and massive pillars.
Artist's signed proof. Very large. 27x18.

No. 116. Haig: *Burgos Cathedral.*

116 Burgos: Interior. Original etching. 1889. A. 65. Artist's signed proof. Very large, 28x18″.

*Reproduced in Armstrong. Limited issue of the best known and most highly appreciated of Haig's Cathedral interiors.

117 CHARTRES: STREET AND CATHEDRAL. Original etching. A. 29.
Early and fine proof of 1882, limited to 250 printed, looking at the Cathedral from the South (Rose Window is shown) Signed artist's proof.

118 CHARTRES: THE GREAT NORTH PORCH. Original etching. A. 22.
The early state, with the Remarque of an Angel.
Artist's signed proof, with title and "No. 98" written on by Haig. Dated 1881. Framed.

119 CHARTRES: UNDER THE GREAT NORTH PORCH. Original etching. A. 28.
Signed Artist's Proof. Only 250 impressions printed in 1882.

120 CHARTRES: IN THE AISLES. Original etching. A. 23.
The ambulatory of the World-famous Cathedral. Note the overpowering solemnity of the Arches.
Artist's signed proof, 14x20, only 250 impressions.

121 DURHAM CATHEDRAL: THE CHOIR. Original etching. A. 99.
Artist's signed proof. 1893.
***Very important large plate, reproduced in Armstrong. Limited issue.**

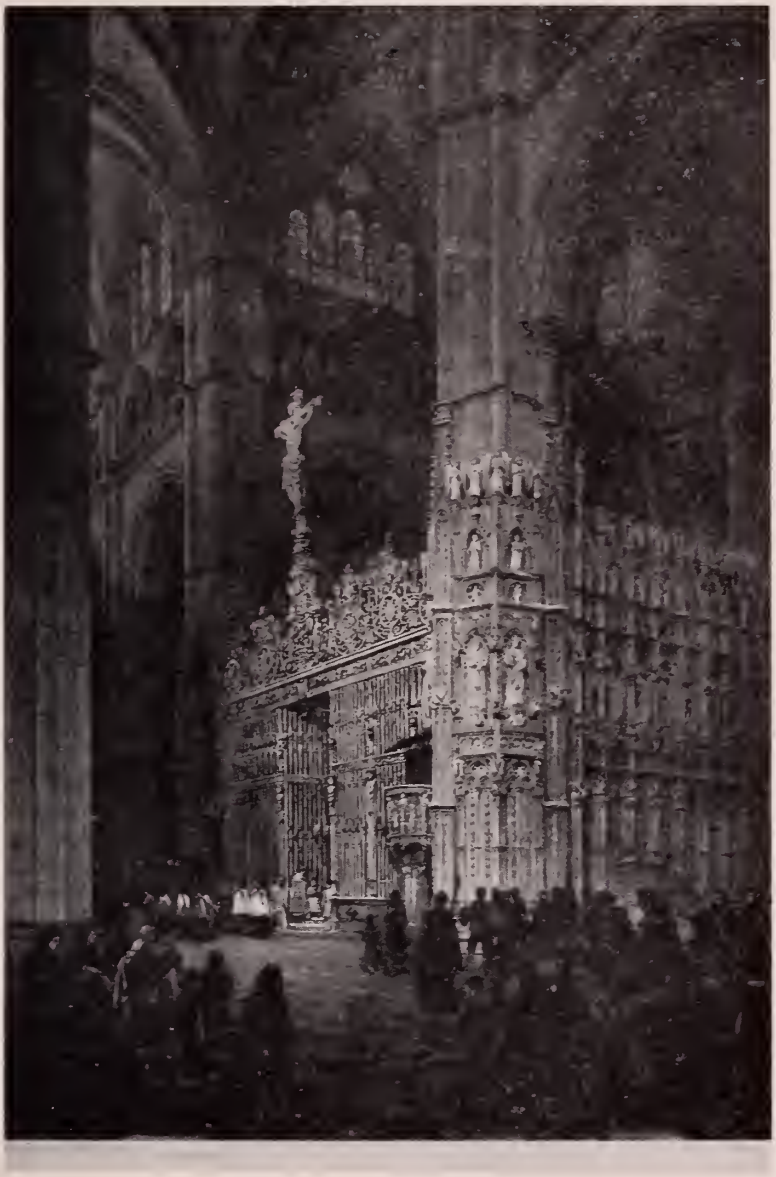
122 HUY: BELGIUM. Doorway of the Church of Notre Dame. Original etching. A. 16.
Fine signed proof, 1880, from the Goulding Collection, signed by him and by Haig. Sm. 4to.
ONLY 25 IMPRESSIONS WERE MADE.

123 LIMBURG ON THE LAHN. Original etching. A. 50.
Basilica of St. George the Martyr.
Artist's signed proof, very large, 1886. See No. 125.

124 MONREALE: SICILY. Original etching. 1907.
The richly decorated chancel. Large folio.
Signed artist's proof.

125 MONT ST. MICHEL. Original etching. A. 27.
The chef d'oeuvre of the very large etchings.
Artist's signed proof, 1882, limited issue.
***Built on this commanding eminence in the Eighth Century by Bishop St. Aubert, at the supposed command of an Archangel.** Pairs in size with Limburg, No. 123.

126 NOTRE DAME: PARIS. Original etching. A. 137.
This magnificent etching shows Notre Dame from the South side of the Seine.
Artist's signed proof, 1900. Limited issue.



No. 127. Haig: *Toledo Cathedral.*

127 Toledo: Cathedral Interior. Original etching. A. 66.
A Fifteenth Century Cathedral of extreme beauty. Note some aquatint work. Artist's signed proof. Large folio. 1889.
PRESENTATION PROOF TO F. GOULDING. Signed by him and title (ink) "In the Transept, Toledo Cathedral, F. Goulding, imp." REPRODUCED IN ARMSTRONG.

8.-

128 SEVILLE CATHEDRAL: A CORNER. Original etching. A. 36.
Effective contrast of sunlight and shadow.
Artist's signed proof. Large folio, limited issue. 1884.
Framed.

129 A STREET IN SEVILLE. Original etching. A. 32.
Showing the Tower of the Giralda, erected by the Moors.
Artist's signed proof, limited issue. Large folio, 1883. Framed.

130 TARRAGONA: CATHEDRAL. Original etching. A. 116.
Desecrated by the Moors, it was restored in the Eleventh-Twelfth Centuries.
Artist's signed proof. 1895. Large folio. Only 250 impressions.

131 TOLEDO: MOORISH ARCHWAY. Original etching. A. 38.
A fine work, reproduced in Armstrong.
Signed artist's proof, small folio, 1884, limited issue.

132 RHEIMS CATHEDRAL: N. TRANSEPT. Original etching. A. 103.
Market square, looking towards the beautiful Rose Window.
Artist's signed proof. 1893. Folio.

***Limited to 150 impressions, on Japan vellum.**

133 PALENCIA: THE TRASCORO. Original etching. A. 120.
The splendid Gothic Choir Screen.
Artist's signed proof, 1896.

***Reproduced in Armstrong. Only 250 impressions.**

134 PALERMO: THE PALATINE CHAPEL. Original etching. A. 155.
12th Century, and one of the most beautiful Mediaeval buildings, with gold and colored mosaics.
Artist's signed proof, 1904. Large folio.

***Reproduced in Armstrong.** Limited issue.

135 ST. GILLES, ARLES: BASILICA. Original etching. A. 126.
A splendid piece of 12th Century Architecture.
Artist's signed proof. Large folio, limited issue. 1888.

***REPRODUCED IN ARMSTRONG.**

136 ST. JEROME CLOISTER, BELEM: LISBON. Original etching, 1906.
Great dark arches through which is seen the Cathedral.
Artist's signed proof. Large folio.

No. 137. Haig: *The Portals of Rheims.*

137 The Portals of Rheims Cathedral. Original etching. A. 94. The three-gabled porch of the great Western entrance. Artist's signed proof. 1892. Large folio, limited issue.
***Reproduced in Armstrong. Haig has also pencilled the title.**
[Illustrated.]

138 Troyes: La Madeleine. Original etching. A. 154.
A Thirteenth Century Church, richly decorated and of great beauty.
Artist's signed proof, 1904, limited to 250 impressions. Framed.
*Reproduced in Armstrong.

139 Ulm Cathedral. Original etching. A. 146.
Very fine example of a Cathedral interior.
Artist's signed proof. 1902. Folio.
*Reproduced in Armstrong. Only 250 impressions.

140 Upsala Cathedral. Original etching. A. 37.
Design for the completion of the Interior.
Artist's signed proof. 1881. Folio.
*Only 100 impressions were made.

141 Venice: St. Marks Square. Original etching. A. 126.
The Western facade of the world-known exterior.
Artist's signed proof. Large oblong folio. Framed.
Limited to 300 impressions of this fine etching.

142 Venice: St. Marks: South Transept. Original etching. 1911.
Fine light on the Rose Window and Choir Screen.
Artist's signed proof. Folio.

143 Venice: St. Marks, Interior. Original etching. A. 123.
The sculptured Choir Screen. Limited issue.
Artist's signed proof. Large folio. 1897.

GERTRUDE HAYES. A. R. E. Contemporary

144 Corfe, Dorset. Original etching.
A view of the village.
Signed artist's proof, only 75 impressions.

145 Polperro, Cornwall. Original etching.
Washerwomen in the street.
Signed artist's proof.

146 Stratford-on-Avon. Original etching.
Shakespeare's Birthplace, Henley street.
Signed artist's proof on Japan paper.

WILLIAM HOLE. Contemporary etcher

147 Ponte Vecchio, Florence. Original etching.
A mediaeval atmosphere is given by the costume of the people on the bridge.
Signed artist's proof on Japan paper; title written on by the artist.

ALBANY E. HOWARTH. English, Contemporary

Three Examples of His Poetical Architectural Etchings.

148 New College, Oxford, Gateway. Original etching.
Beautiful signed artist's proof.

149 La Grosse Horloge, Rouen. Original etching.
The Old Clock in a Mediaeval Arch at the end of the street.
Very beautifully printed signed artist's proof.

150 Rouen Cathedral: Facade. Original etching.
A large and very important plate.
Signed artist's proof.

A. LEPERE: French 1849-1919.

151 Maison Sabra. Original etching.
Showing the Seine in the foreground.
Artist's signed proof on creamy Japan paper.
Only 35 impressions were made.

ERNEST LUMSDEN: English, contemporary

152 Benares: Pilgrims. Original etching.
Proof impression exquisitely printed by the artist and signed.

153 The Jumna, Agra. Original etching, 1912.
An equally fine proof, printed by the artist and signed.

H. MACBETH-RAEBURN. English, contemporary.

154 Evening Shadows. Original etching.
Limited issue on Japan paper.
Artist's signed proof.

DONALD SHAW MACLAUGHLAN: American

American, Contemporary. Born in Canada, Living Abroad.
Three Fine Early Examples From the Italian Series
All Done Before 1915.

155 Doorway of the Doges. Original etching.
Artist's signed proof.

*Limited to 40 impressions in brown ink.

156 The Market, Venice. Original etching.
A fascinating study of the "water market" on the Canal.
Artist's signed proof.

*Limited to 40 impressions.

157 Within the Marble City. (Venice). Original etching.
Arches and Galleries beautifully printed.
Artist's signed proof.

*Limited to 40 impressions.

CHARLES O. MURRAY. American, contemporary

158 Seville: Burgos: (interiors)
Original etchings (companions). Beautifully printed, clear and silvery. 12x8.
Artist's signed proofs on Whatman paper. (2 pieces).

CHARLES PINET: Contemporary, French

159 St. Germain L'Auxerrois: Paris. Original etching.
Exterior, showing the arches, with the Rose Window above partly seen.
Artist's signed proof, 17x22. Only 100 impressions.

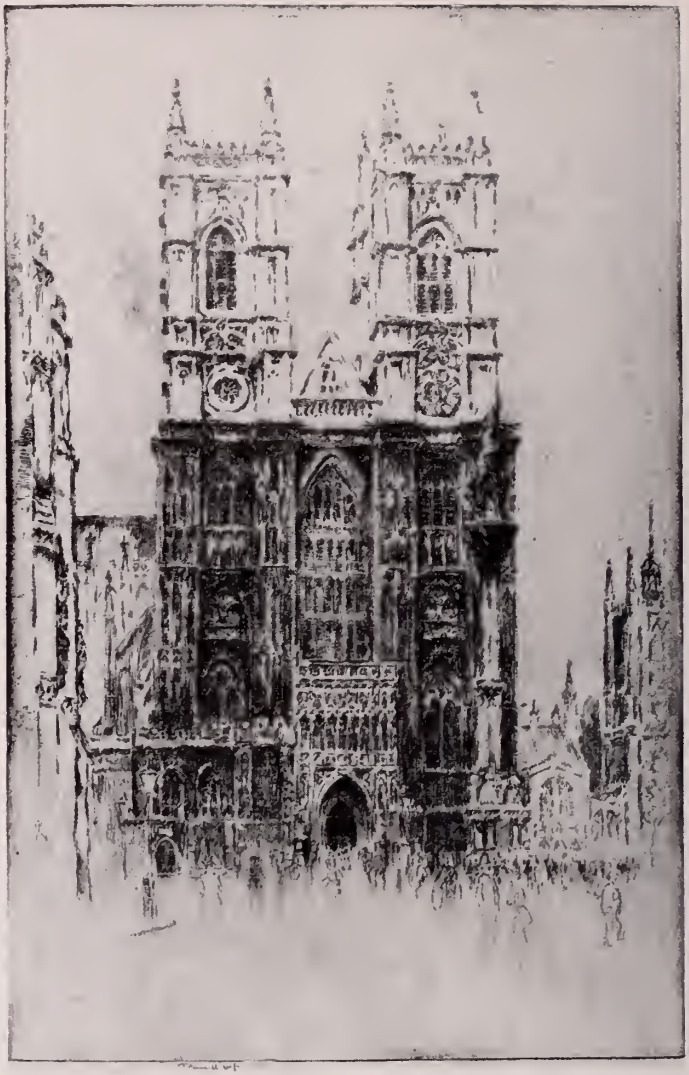
JOSEPH PENNELL: American, 1860-1926

"As An Etcher, His Fame is Secure."
He Was an Expert Printer of Etchings, and These Proofs are all Printed by Him.
Mrs. Pennell Reports That He Spent a Small Fortune in Finding Old Paper on Which to Pull His Etchings.

No. 160. PENNELL: *St. Paul's, London.*

160 ST. PAUL'S, FLEET STREET, LONDON. Original etching. W. 353. Very beautiful impression, signed by Pennell. Printed by him on old paper in an EDITION OF 50 COPIES ONLY. 1905.

*Early state before the sky was cleared, the foreground wiped, and the buildings to right and left cleaned. Illustrated by Wuerth in a full-page plate. THE PLATE IS DESTROYED.



No. 161. Pennell: *Westminster Abbey.*

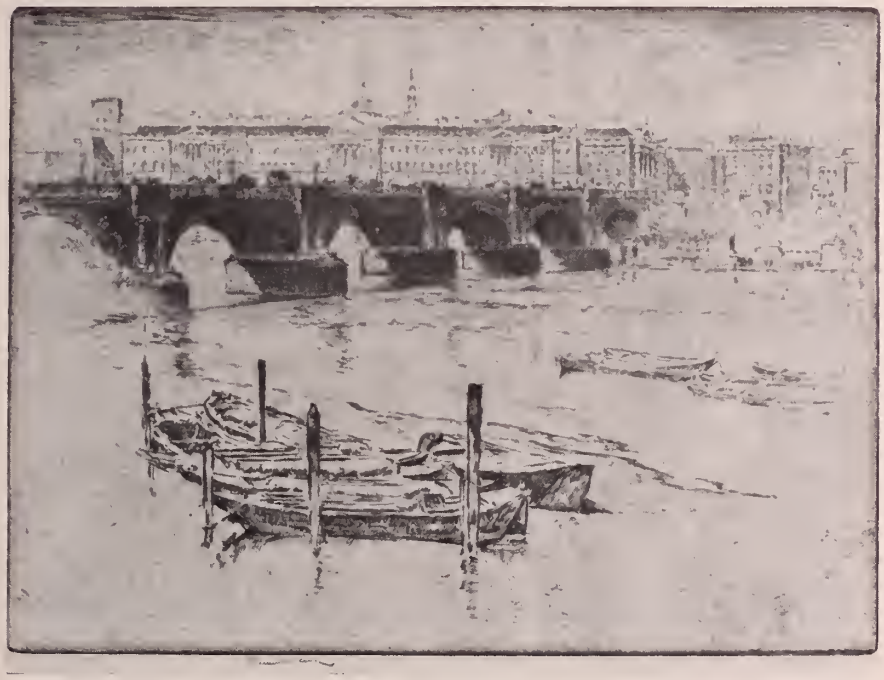
161 West Front: Westminster Abbey. Original etching. W. 280. One of Pennell's finest London etchings, printed by him on old paper, signed by him.

3£.-

Only 50 were printed 1903, and the plate destroyed.

[Illustrated.]

162 St. Martin's Bridge, Toledo. Original etching. W. 312. 1904.
Proof printed and signed by Pennell. Only 50 impressions.
One of the most beautiful of the Spanish set.



No. 163. Pennell: *Waterloo Bridge and Somerset House.*

163 Waterloo Bridge and Somerset House. Original etching. W. 379.
Very beautiful impression on old French hand-made paper, printed and signed by Pennell.
ONLY 50 ISSUED. 1905. Plate destroyed.
[Illustrated.]

164 Waterloo Towers (Smokestacks). Original dry point. W. 417.
Waterloo Bridge in the smoky London air, very finely printed in soft blacks by Pennell and signed by him.
Only 40 proofs. Plate destroyed. 1906.

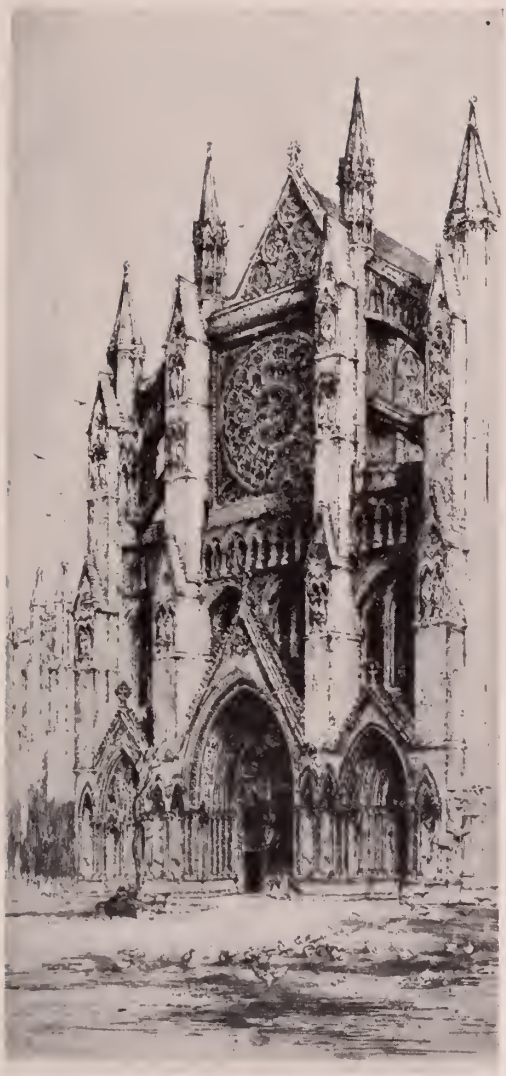
165 Street Scene: Northumberland Ave. Original etching. W. 389. 1905.
Signed artist's proof, printed by him on hand-made paper. Plate destroyed. "Probably 50 proofs"—Wuerth.

166 Trafalgar Square, London. Original etching. W. 285. 1903.
Signed artist's proof printed by him on old untrimmed ribbed paper. Plate destroyed. "Probably 35 proofs"—Wuerth.

No. 167. Pennell: *No. 230 Strand.*

167 Number 230 Strand. Thompson's Bookstore. Original etching. W. 286.
One of the most beautiful examples of Pennell's rendering of early English architecture, printed, signed and with title written on by him. Plate destroyed. 1903.
"Probably only 60 proofs"—Wuerth.

[Illustrated.]



No. 168. SPARKS: *Westminster.*

NATHANIEL SPARKS: English, Contemporary

168 WESTMINSTER: THE NORTH PORCH. London. Original etching. A tall print, 17x8, beautifully printed on Whatman paper. Artist's signed proof, limited to 50 impressions.

[Illustrated.]

169 JOHN KNOX' HOUSE: EDINBURGH. Original etching.
The square and the adjacent buildings.
Artist's signed proof, dated 1910.

170 THE NATIONAL GALLERY: LONDON. Original etching.
Impression on thin untrimmed Japan paper.
Artist's signed proof. Dated 1909.

171 ROYAL EXCHANGE: LONDON. Original etching.
Impression on fine Japan paper, limited to 40 prints.
Artist's signed proof. Dated 1908.

172 ST. CLEMENT'S DANE: LONDON. Original etching.
Fine perspective and view.
Artist's signed proof on Whatman paper, dated 1908.

173 TOWER BRIDGE: LONDON. Original etching.
Impression on golden thin Japan paper.
Artist's signed proof.

174 WATERLOO BRIDGE: LONDON. Original etching.
Hood's "dark arch and black flowing river."
Artist's signed proof.

E. M. SYNGE: British, Contemporary

175 GATE OF JUSTICE: GRENADA. Original etching.
Limited to 40 impressions on thin "golden" Japan paper.
Signed artist's proof.

176 PONT NEUF: PARIS. Original etching.
Richly printed impression, dated 1909.
Signed artist's proof.

177 RUE DES BASSO TANNIERS: AMIENS. Original etching.
Narrow street and canal.
Signed artist's proof on thin toned Japan paper.

178 SUNSET AT ETAPLES. Winter. Original etching.
Only 40 proofs on thin untrimmed Japan paper.
Signed artist's proof.

179 ST. MARK'S, VENICE: INTERIOR. Original etching.
Limited to 40 proofs on Whatman paper.
Signed artist's proof, with etched signature "Venice 1906."

180 VENICE FROM THE CAMPANILE: Original etching.
An unusual view, limited issue on Whatman paper.
Artist's signed proof.

A. P. THOMSON

181 John Knox' House: Edinburgh. Original etching.
Only 50 impressions were printed on thin Japan paper.
Artist's signed proof.

HERMAN A. WEBSTER: American, Contemporary

182 Au Soleil D'Or Strasbourg: Original etching.
"Goldenen Sonne." Fine early printing on Dutch paper.
Artist's signed proof.

*Noted for the flood of sunlight, and the beautifully drawn foliage.

183 The Clock Maker's: Frankfort. Original etching.
A beautiful printing on hand-made paper of the noted "L'Horlogerie-Frankfurt-am-Main."
Artist's signed proof.

184 Coin Du Vieux Marche: Marseilles. Original etching.
A very fine printing on a sheet of 16th Century hand-made paper. A strong print.
Artist's signed proof.

*Note the beautiful tone and the skill with which the artist has handled a difficult composition.

185 Notre Dame Des Andelys. Original etching.
The ancient doorway, printed in brown on ribbed paper.
Artist's signed proof.

*Twenty years ago, this fine plate was called "unprocurable." VERY RARE.

186 Le Pont Neuf: Paris. Original etching.
One of his finest examples. Now exceedingly scarce.
Artist's signed proof, dated 1908.

*Printed on old hand-made 16th century paper.

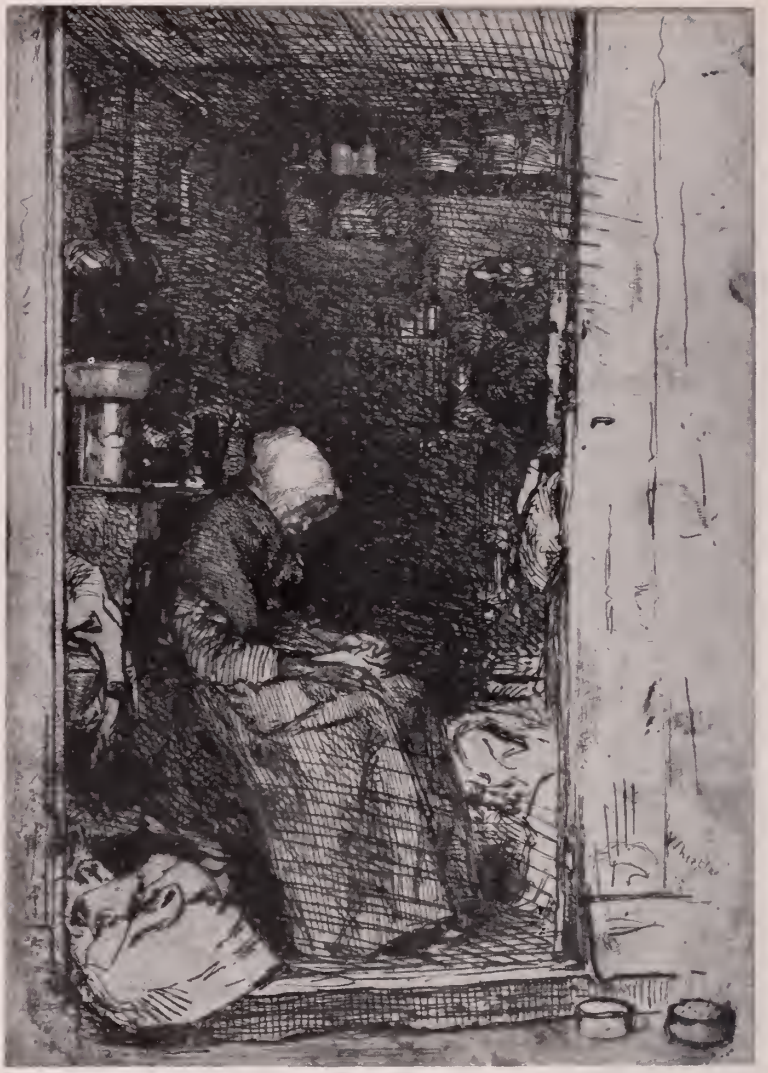
W. L. WYLLIE

187 The Dreadnaught. Original etching.
Only 100 impressions were printed on Whatman paper.
Artist's signed proof.

WILLIAM WALKER: British, Contemporary

188 Blackfriars Bridge: London. Original etching.
Beautifully printed in only 50 impressions.
Artist's signed proof.

189 Christ College Gateway: Oxford. Original etching.
Impression on soft Japan paper.
Artist's signed proof.



No. 190. Whistler: *La Veille aux Loques.*

J. A. McNEILL WHISTLER: American, 1834-1903

190 La Veille Aux Loques. Original etching. K. 21.
A beautiful printing of this famed portrait of the Old Woman in the Doorway. Etched signature to right.

35.-

[Illustrated.]

No. 191. WHISTLER: *Adam and Eve Tavern.*

191 ADAM AND EVE TAVERN. OLD CHELSEA. Original etching. Kennedy 175.
Beautifully printed on fine old 17th Century paper. Etched "butterfly" signature in the sky. [We regret it is not shown in the illustration.]

[Illustrated.]

192 STREET AT SAVERNE. Original etching. K. 19.
Unusually fine printing of the subdued light from the lantern on the right.

To J. C. MORGENTHAU & CO., Inc.
23 WEST 47th STREET, NEW YORK

312th SALE

Please purchase for me at your Auction Sale to be held on

Thursday Evening, October 26, 1933, at 8.15 O'clock

the lots below, the price annexed being my limit on each lot. I have read the terms of your sale and agree to same.

NAME_____

ADDRESS_____

_____

SHIPPING DIRECTIONS_____

LOT	FIRST WORD	BID		LOT	FIRST WORD	BID	

MAKE YOUR BIDS ON THIS SHEET FOR ONE SALE ONLY.

TERMS CASH

References or cash deposit required with orders from strangers.

TELEPHONE: BRyant 9—6956-6788

LOT	FIRST WORD	BID		LOT	FIRST WORD	BID	

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library